

Sets in Order

25¢



The Magazine of
SQUARE DANCING

APRIL, 1955
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GRUNDEEN



Bob Ogwood



THE GREAT OKLAHOMA LAND RUN OF 1889! (From the Motion Picture, "Cimarron," Courtesy Academy of Motion Picture Arts & Sciences).

OKLAHOMA OR BUST!

FROM the time Oklahoma was announced as the Convention State for 1955 — square dancers have been assured of one of the greatest events in square dance history.

For the better part of a year, hundreds of committee men and women under the direction of Convention Chairman Howard Thornton, have worked hard to make this convention the greatest of them all.

"Big events" are no new assignment for the square dancers of Oklahoma. Perhaps the most thoroughly organized and the smoothest in operation—Oklahoma has been producing annual festivals for thousands of dancers, a lot longer than many areas have actually been dancing.

The results of all this experience and enthusiasm will be for all square dancers to see on April 21, 22, 23, 1955.

See you there!

CONVENTION HIGHLIGHTS

EVERY phase of square and round dancing will be covered in the 54 hours of panels and clinics, 20 hours of exhibitions and 74 hours of dancing at the National Convention. Display booths, after-parties, reunions, special get-togethers, and many other features will be available in addition. Pre-Registration, \$1.00 per person per day. Registration at the Convention, \$1.25 per person per day.

FLASHES FROM CONVENTION CITY

LATEST FROM THORNTON, CONVENTION CHAIRMAN

Registrations for the Convention have passed 4000 and for the After Parties 1700.

Stop Press! All previously planned parties (which were all sold out) combined and moved to the huge Appliance Building on the new Oklahoma State Fair Grounds. The capacity is thus increased to 2000 — Skirvin-Tower and Skirvin Hotel tickets are now good only at the Fair Grounds. One party will enable everyone to be in the same place, have better entertainment and better food. Special chartered buses will now be provided for all three nights' After Parties. If any of the above changes is inconvenient to any dancers, After Party money will be refunded in full.

CONVENTION SCHEDULE

THURSDAY, April 21st

9 A.M. to 11:30 P.M.—Registration. Visit Display Booths. Municipal Auditorium.

1 P.M. to 5 P.M.—Panels and clinics in: round dance, square dance, starting clubs, recording artists.

1 P.M. to 11:30 P.M.—Two or more square and round dances going continuously.

11:30 P.M. to 1:30 A.M.—How-Dee-Doo-Dee Galaxies After Party at Blossom Heath.

FRIDAY, April 22nd

9 A.M. to 11:30 P.M.—Registration. Visit the Booths. Square and round dances going.

9 A.M. to 5 P.M.—Panels and clinics in: round dance, square dance, exhibitions, contras, international folk dancing, recreation leaders, musicians, Convention business meeting, publishers and club officers.

11:30 P.M. to 1:30 P.M.—How-Dee-Doo-Dee Galaxies After Party at Blossom Heath.

SATURDAY, April 23rd

9 A.M. to 11:30 P.M. — Registration. Visit Booths. Square and round dances going.

9 A.M. to 5 P.M.—Panels and clinics in: waltz quadrilles, contras, round dance, square dance, musicians, camps, professional callers, club activities, publishers, federations.

11:30 P.M. to 1:30 A.M.—How-Dee-Doo-Dee Galaxies After Parties at the Appliance Bldg. at New Oklahoma State Fair Grounds.

LEADERS TO BE PRESENT

Square and round dance leaders from across the country will be on hand to help make the '55 Convention shine. Among them: Orvell Essman, Ed Gilmore, Les Gotcher, Rickey Holden, Arnie Kronenberger, Frank Lane, Joe Lewis, Louie Lutz, Bob Osgood, Raymond Smith, Doc Alumbaugh, Charles Baldwin, Loyd Collier, Bertha Holck, Frank Hamilton, Roger Knapp, Ralph Maxhimer, Mike Michele, Lloyd Shaw, Bill Shymkus, and Manning Smith. Exhibition Groups will include: Levis and Laces, Y Knot Twirlers, Merry Go Rounders, Swing & Turn Club, Ozark Opry Gang, and the Square Wheelers.

ADD "TRAIL DANCES" TO NATIONAL CONVENTION

Here are more spots to dance on your way to Oklahoma City for the Convention April 21-23:

April 20—Wichita, Kansas City Auditorium, 221 S. Water. Spring Festival. Contact, Jim Thompson, 1558 Burns Ave., Wichita.

—Dallas, Texas. Cavalero Lodge, Whirlaway Club Hosts. Contact, Elmer Tampke, 1402 S. Marsalis, Dallas 16.

—Amarillo, Texas. Cathedral Hall, 1110 Washington St. Reddy Square Club. Contact, Puny Pope, 215 Pierce St. Phone Drake 66080.

—Ardmore, Okla. City Auditorium. So. Okla. Dist. Fest. Contact, Jack Gant, 521 Monroe, N.W. Phone 2619.

—Texarkana, USA. Springlake Pavilion. Contact, Jim Brower, 212 Lumpkin, Texarkana.

—Tulsa, Okla. Stauffer's Hall, 4712 E. 51. N.E. District. Contact, Al Holmes, 5106 East 24. Phone 9-0038.

And here's for if you are an early arrival in Oklahoma City itself:

April 19—Red Hot Club—Mike & Nells, 2501 N. Oklahoma, Oklahoma City. Contact Herbert Newton, 2331 NW 21. Phone Jackson 8-1288.

April 20—T.N.T. Club—Blossom Heath, 3400 NW 39, Oklahoma City. Contact, Art Cosgrove, 1929 Hasley Dr. Phone VI 3-9272.

IDEA CORRAL

Idea Number One . . . Is your problem how to transport your square dance duds musslessly to square dance affairs? You might follow the lead of Edee and Al Hager from California's Cow Counties area. In the picture you see the Square Dance Special Trailer designed by Edee



and built by Al, which they first used on a trek to Asilomar. Inside are two racks with poles especially notched to keep the clothes hangers from sliding around and crushing the clothes. Friends added the cowbell, insignia of the Cow Counties dancers. Edee and Al in the other picture.

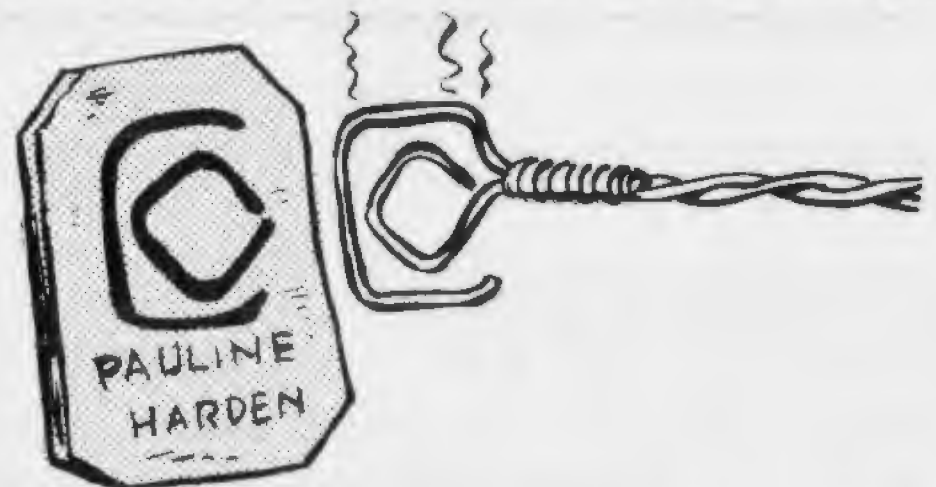


Idea Number Two . . . Charlie Hale, Past President of California's Palomar Association, and his wife, Betty, are two handy people who are building their own house, brick by adobe brick, in Escondido. Out in front this



plywood sign announces to passersby their square dancing hobby. The design of interlocking squares appearing both in the street number and the name plate, is painted in black and white, making an attractive addition to the front lawn.

Idea Number Three . . . Cleo and Pauline Harden of Coalinga, California, have designed a unique identification tag for members of their Coalinga Squares. On octagon-shaped pieces of leather 1½"x2", the club insignia is burned—actually branded. The branding iron can be made of almost any kind of metal; bailing wire like they used to repair the Model T Fords with, is especially good. The wire is simply twisted and shaped to form the pattern, in this case a letter C enclosing a square. To use, heat the iron on top of the kitchen stove, being careful not to make it too hot; then hold it firmly against the leather until the desired depth of burn is obtained. Try it on scrap pieces first, as there will be a tendency to get the iron too hot. The pieces



of leather are punched and a string of 5/32 leather is tied thru it. Names are then written on the leather with pen and India ink.

Idea Number Four . . . How about your sharing your good ideas with us? Send 'em in to Idea Corral with photos or drawings, to illustrate.

THE OLD-OLD FAMILY

of DO-SI-DO



THERE is no single term so synonymous with the entire activity of square dancing as "Do Si Do." Folks knowing little or nothing of the intricate movements involved in various square dance figures, know the term "Do Si Do" to mean anything from a waist swing, to a promenade or a heel clicking bit of footwork.

One primary Do Si Do movement known to every youngster of Grade School age is the common back to back motion referred to in some parts of the country as the "do sa do" or "dos a dos." That terminology is constantly changing and our square dance language alters from area to area. The one redeeming feature is the fact the terminology isn't as important as the figure itself. As long as the dancers understand what is expected of them

on a given call, there will be no misunderstanding.

Two of the most commonly done "Do Si Do" figures will be found on the following two pages. Area differences play a great role in this family but the average square dancer well grounded in fundamental movements will have no trouble in adapting himself to the changes as he encounters them. One of the prime differences or variations is the hand or arm position (illustrated below).

Figure One, the hand hold, is most often used in the Northern Do Si Do (page 8). The forearm hold, figure two, is a firm grip allowing more control when two couples work equally as in the Do Paso (page 9). Figure three is one of several types of "up-hand" grips used in some areas for the do si do figure.

One

Two

Three



DO SI DO (NORTHERN STYLE)

Here is the figure commonly known as the Northern Style of Do Si Do. Worked only in a figure of 4 (2 couples), it is not a right and left through and a do paso, but a complete series of movements that go to make up an entire pleasing pattern.

From a circle of four (1), on the call "Do Si Do," partners let go of hands and the girls retaining their corner's left hand in their right, just long enough to "push off," pass left shoulders with the other girl, (making a single right face turn in doing so, if they wish)



(2). They go directly to their partners with a left hand (3), the men continuing to face ahead, allow their partner to walk behind them, holding the left hands until the girls have come half way around. Releasing their hands, the girls walk



to the opposite man with a right hand (4), and around him (5), returning to their partner with a left hand, man's right hand in the small of her back (6), with a courtesy turn and face opposite couple (7).

DO PASO

THIS figure that many Square Dancers refer to as the Texas Do Si Do has its many variations. In some areas a continuous motion of "Partner left, corner right, partner left, etc.," is carried on until caller indicates an end to the movement.

The Do Paso figure is this same movement done only once. "Partner left, corner right, partner left and turn her 'round." Here's a description to go with the pictures.

Do-Paso: (In circle of 2 couples or more) circle left (figure 1) break circle and face partners—take left hand of partner, and walk around each other (figure 2)—go to corner, and go right hand around corner (figure 3), left to partner and courtesy turn in place (figure 4) (man's left hand in partner's left hand, right hand in small of her back, and turn her around). Pattern is a figure eight.

It is customary in many areas when the call to promenade comes just as the couples are completing the Do Paso, or any similar figure that would normally end in a courtesy turn; i.e., four ladies grand chain, etc., that the regular promenade position be taken as the couples wheel around so no shifting of hand grip is needed. (figure 5).

1



2



3



4



5



WE TURN

By Jim York, Mill Valley, California.

As Called by Arnie Kronenberger on SIO 1039/40

1st and 3rd bow and swing

Promenade just half the ring

Half way round and then no more

Four ladies chain, a grand chain four

1st and 3rd go forward and back

Cross trail through, but U-turn back

After crossing over, each person turns back to face their opposite and the center of the square.

Right and left through across the floor

1st and 3rd do right and left through

Sides divide and line up four

Side couples separate and stand in line with the 1st and 3rd couples.

Go forward and back like a drunk on a binge

(Excuse the expression)

Pass through—ends will hinge

Centers swing out three quarters 'round

New lines of four when you come down

After the pass through, the person on each end of the line will act as a pivot while the inside two walk forward and around them—as in “around just one”—to form new lines of four at the side positions.

Forward eight and back like that

Forward again and Box the Gnat

Right and left through the other way back

Two ladies chain across the land

Then chain right back to a left allemande

Partner right—go right and left grand.



ON THE COVER

Bouncing along in their bunny-hopped up automobile is this happy couple, bound for Oklahoma City and the National Convention on April 21-23. Created in the fertile brain of our cartoonist, Frank Grundeen, they come to you with friendliness on Sets in Order's second full-color cover.

Sets in Order Presents

THE FACULTY FOR JUNE INSTITUTE at ASILOMAR

These are the folks who will pilot you through a week of happy dance-day days and nights at the June Session of Sets in Order Summer Institute, June 27 through July 2nd.



JOE LEWIS

JOE LEWIS. Here's the Dallas, Texas, boy who introduced Square Dancing fun in Australia and whose stimulating style of calling has thrilled dancing audiences in almost every State as well as in Canada. Joe joined the Asilomar faculty in 1953 and brings with him a wealth of Square Dancing information and knowledge. His records on the "Intro" label have been favorites the world over for many years. With Joe will be his wife, Claire.



RALPH MAXHIMER

RALPH MAXHIMER. Father of the Levis and Laces, famed exhibition group and headliners in the 1955 National Square Dance Convention, brings to Asilomar fun with the old as well as the new Rounds. Ralph and Eve will daily conduct morning and afternoon classes in Round Dancing. Ralph will program the Rounds for the evening sessions and will conduct special workshops for Round Dance Teachers during the course of the week.



BRUCE JOHNSON

BRUCE JOHNSON. A recording artist for Windsor, Bruce and his Taw, Shirley, have become familiar figures at Square Dance Festivals in many parts of the country. This is Bruce's first summer on the faculty at Asilomar. His excellent calling, plus his proven knowledge of teaching, will add much to the dancing enjoyment at this first session.

TERRY GOLDEN. The beloved singer of American folk ballads and collector of American folk-lore, Terry Golden, will again be in charge of the evening songfest and fireside program. During the last few years, Terry and Sue, his wife, have traveled to schools and colleges in the east, south and middle west of the United States with their programs of American folk singing.



TERRY GOLDEN

BOB OSGOOD will again be Institute Director for both sessions at Asilomar. Bob, the high-flying editor of Sets in Order, has flown over 25,000 miles since the 1954 Asilomars, all in the interests of spreading the Square Dance gospel. In the course of his travels, he has conducted clinics, called for dances in this country and Canada, and was featured at the gigantic Winter Carnival Square Dance in St. Paul early in 1955, and the Cotton Carnival in Memphis, Tenn. Bob, besides being an ideaman, is a genial soul who likes people—especially Square Dancers. If you haven't met him, you'll want to; if you have, you'll want to see and talk to him again.



BOB OSGOOD

JAY OREM is Business Manager for the various enterprises of Sets in Order, and will serve in that same capacity at both Asilomar Institute sessions. Jay will be in charge of all the accommodations and will act as Registrar and Treasurer for the Institute. As a square dancer for many years, Jay has traveled a great deal to various square dance affairs across the country, meeting and discussing square dance experiences with a great many leaders and dancers. Jay's wife, Helen, is Assistant Editor of Sets in Order, has accompanied Jay on most of his travels, and will be on hand to help at Asilomar, gathering data for the daily paper, The Walk Thru.



JAY OREM

The SQUARE DANCE PICTURE

Lookit! Bunnies all over the place. A real Easter-ish note is touched in this photo of Heber Shoemaker of Seattle, Washington, surrounded by Bugs Bunny and assorted other rabbits. Chuck Jones supplied the original drawing of Bugs and Gordon Sheik copied it to make him 8 feet tall! Occasion was the Circle Squares Annual Jamboree last Easter.

Photo by D. E. Barker



Over 200 dancers ignored a 2-inch rain and water curb-to-curb to attend the 3rd Annual Couple Dance Festival in Houston, Texas, on February 5th. In the picture you may meet the Instructors and Committee for the occasion. Front row, l. to r., Bill and Oma Lamons, Muriel Peck, Dorothy Shaw, Bertha Holck, Jean Knapp, Ruth Sherman, Edna Surgi, Tom and Leah Mullen. Standing, Ouida and Earl Eberling, Frankie-Lee and Leeland Lawson, Nita and Manning Smith, Dr. Lloyd "Pappy" Shaw, Manfred Holck, Roger Knapp, Paul Surgi, and Howard Sherman.

Photo by Fred L. Smith, Jr.



So Square Dancers Can Can-Can, Too! These three are Phillis Barker, Mary Jane Lybecker, and Evelyn Corsmo of the Petticoat Wranglers, Coulee Dam, Wash., who contributed their lively number to the Deadwood Daze celebration. Apache Gus (Empie, that is) and his squaw Marguerite were MC's for the evening.

Photo by Liddle



Balance and Swing Club of Hamilton, Montana, won Second Prize with this Float at their County Fair. This active group has highlighted the past year with sponsorship of teen-age dances.

Some Looks at Books...

Title: **RECREATION LEADER'S HANDBOOK**

Author: Richard Kraus

Series: McGraw-Hill Series in Health Education, Physical Education and Recreation
299 pages, illustrated, \$4.75*.

This special volume is a practical handbook of methods and materials for recreation leaders working with groups of varying size and of different ages, and offering a wide variety of sure-fire play activities, active and inactive games and mixers, folk and square dances, social dance icebreakers, informal dramatic activities, and community singing programs.

More than that, it is a combination of many useful ideas for the square dance teacher and caller and has a stimulating collection of stunts and games that can add flavor to the regular evening's fun for any square dance group. Leaders working with young people will find this volume especially useful. Music for a great number of the square dances and party games, plus well illustrated diagrams, make the book a simple one to use.

Entire chapters are given over to such subjects as:

Party planning with hints on committee organization, publicity, decorations and refreshments, finance, welcoming committee, clean-up committee, etc. Games, stunts and mixers. Square dances, old and new. Simple couple dances. Circle dances without partners. Mixers, etc.

A wonderful bibliography is included. The author, Richard Kraus, who is with the Department of Health Education, Physical Education and Recreation at Teacher's College, Columbia University, combines in a single volume, an understanding of the background of social recreation, the role of recreation in everyday life, leadership objectives and techniques in working with recreation groups, and a wide variety of time-tested, accepted materials.

*As an advertising test for Sets in Order pulling power, special arrangements have been made with the publisher for orders of this work to be sent directly to Sets in Order—See ad—Page 21. Orders will be sent immediately upon receipt.

Title: **CALICO ROUNDS**

Author: Paul Hunt and Charlotte Underwood

Publisher: Harper and Bros.

105 pages, illustrated, \$2.50.

The authors, Mr. Hunt and Mrs. Underwood, come up with this charming companion piece to their book "Eight Yards of Calico."

Here is a truly fine and unique addition to the round dance library of really useful material. The authors have gone very carefully into the basic patterns and movements of the round dance as it is popularly done today. Descriptions are clear and while the work doesn't pretend to cover all the new figures in the round dance field, it offers a basic knowledge that would be helpful to anyone whether teacher or lover of this type of dancing.

Illustrations are delightful, being specially designed pipe cleaner dolls, attractively costumed, illustrating in detail some of the more important dance steps. Entire chapters are dedicated to the Polka, Schottische, Gavotte, Waltz and Mazurka, with several examples of each category clearly written and explained.

Title: **SQUARES GALORE**

Author: Rod La Farge

Published by Rod La Farge—"Rosin The Bow"

115 Cliff St., Haledon, Paterson, 2, N. J.
232 pages, illustrated, \$3.00.

Here is a collection loaded with some 181 different squares, rounds, play party and miscellaneous figures taken from issues of "Rosin The Bow."

A brief history of Square Dancing introduces the work and the following pages are filled with material that should be of interest to callers and teachers. Much of the work, including reproductions of sheet music and illustrations for some of the dances, appear to be reproduced from earlier writings. Such chapter headings as "How to Drive Your Dancers Crazy" and figures such as "Jabberwocky" and "Buzzard's Delight" will undoubtedly add some spice and variety to just about any caller's collection.



Jeanne

WOMEN on the SQUARE



Madeline

SUCH a lot of interest was generated among the feminine attendance at the recent Fresno, California, Convention in the Dress-making Clinic that we have bribed Madeline Allen and Jeanne York, who conducted it, to let us pass along to you some of their material.

Many women who would like to make their own square dance clothes have asked the advice of Madeline and Jeanne on how to get started. Here are some of the ladies' questions, and our Clinic-Conductors' answers:

Q. What should square dance clothes be like?

A. Modern square dance clothes are no longer "Authentic Covered Wagon" type. Men wear well-fitting western shirts and frontier pants, and a woman's dress may be as individual as she likes, as long as it follows a few simple rules:

1. It should be comfortable—not too tight anywhere, not too hot, no loose ends in the wrong places, nothing too fragile.
2. It should be becoming to *you*.
3. It should look well on the floor, both in color and movement.
4. It should be practical, so that its upkeep is not a burden.
5. It should be gayer and more frivolous than your usual clothes. After all, it is a costume.

Q. What are the minimum requirements of a square dance dress?

A. A good square dance dress will require at least 5 yards of material, and may take 10 or 15, depending on the style.

1. The skirt must be full at the hem—at least full enough so that the skirt, laid on the floor, will make a full circle. Minimum is about 5 yards for the average person.

2. It should have some sort of sleeve, however short, or a flounce over the shoulders. Halters and strapless tops are out.

3. The length should be at least mid-calf, and not longer than ankle length. Ballerina length (just above the ankle) is most popular.

4. The material should be washable, and the trimming should be either washable or removable.

Q. How can I get all that fullness into a skirt?

A. Obviously, if you have six yards around the hem, you don't also want six yards around the waist. There are several ways to get around this:

1. Full Circle skirt, cut either in 2 semi-circular pieces or in gores. But remember, *full circle*.

2. Full circle halfway down, more or less, with a full ruffle of the same material, or a contrasting or sheer material, gathered on at the bottom. In this case, the ruffle should be wider at the hem—at least 8 yards.

3. Squaw type skirt, in three tiers of equal width, cut on the straight of the material. The proportions for this type of skirt are 2 yards for the top, 4 yards for the middle, and 8 yards for the bottom tier.

4. More tiers, narrower — as many as you have time for. Each should be about one and a third times the last, starting at the waist. This skirt may end up with 15 or 20 yards at the hem.

Q. What about the top?

A. Any favorite waist pattern may be combined with any of these skirt patterns, to make a one-piece dress. Some women prefer to make the waists and skirts separate, for easier washing, but one-piece dresses stay together better, and make less bulk at the waistline.

Q. What materials should I use?

A. The best materials are the ones that combine crispness with light weight, that need little or no ironing, and that stay fresh all evening.

1. Nylon—the seersucker or the dotted swiss type. Be sure to avoid tightly-woven nylon; it's too hot. Any nylon with a pulled thread is a good bet. The stiffer they are, the less you will have to use.

2. Cotton seersucker—very good if not too heavy and the pucker is permanent.

3. Embossed cotton—fine for simple cuts, or with nylon ruffle. Too heavy for self-ruffles.

4. Cotton prints and gingham—some good, some bad. Test each for weight and crush-resistance.

(More from the Dressmaking Clinic next month. Like this sort of stuff?)

ROUND DANCE *phrasing*

By Gordon Moss

For the new dancer — easier learning and better remembering.
For the new composer — the basic blueprint of Round Dance building.
For the new instructor — the natural break-down-points for teaching.

A ROUND Dance routine "out of phrase" with the music feels, dance-wise, very much like a Square Dance singing call when the caller's words begin, and end, in the wrong places. Nothing seems to fit right so we feel "lost" and uncomfortable, but well-built and well-done singing calls have undying popularity.

I believe this is entirely due to the memorable melody, and the fact that both the call and the dance movements seem matched to it. As we come to associate each part of the tune with the exact length of time allowed for each dance figure, we automatically adjust our steps to come out "even" with the music. This is feeling the dance by phrases, and this awareness of perfect "matching" is the source of our keen pleasure.

Most Round Dance routines "fit the music" in the same way—one very definite sequence of steps to one recognizable musical phrase.

We don't have to be musicians to recognize musical phrases. Whoever first said "Dancing Is Singing With Your Feet," meant it quite literally. There is no dance rhythm which has not been duplicated in rhythmic verse. All music has (or can have) lyrics—and lyrics are verse—and every verse has its own line-length and rhythm-pattern. The music follows this exactly, so when we speak of "phrasing a Round Dance," we can compare it directly to the rhythmic word-phrases of the song.

This is just as accurate as counting the beats in the music, and far, far easier than trying to figure it out by "measures." Look at the opening lines of these two old favorites:

Hum the tunes and we'll quickly realize that the melody associated with each word-phrase also belongs together—there is no good place to stop humming until we reach the end of each line. With a little practice we can recognize these musical phrases by sound alone.

The Two-step having only one up-beat between each strong down-beat, while the Waltz has two, makes no difference in the similarity of phrasing in both cases, or in the basic similarity of music structure in both tunes. The strong down-beat is the Common-Building-Block—the Primary-Rhythm—for all music. The various types of Secondary-Rhythm depend entirely on how the orchestra divides the regular time-interval between the strong beats.

Note that each of the above lines is exactly the length of four down-beats. That's why so many Round Dance figures are four-down-beats long—this is the most common Unit-Of-Construction for both music and dancing.

A standard practice in Round Dance routines is to do a figure, then repeat it. This uses up two 4-beat lines (with the repeated figure "rhyming" like a two-line verse), and establishes 8-beats as the most common length of one full figure sequence.

Most songs have four equal parts of 8-beats each. This is the standard length for the great majority of popular tunes and, consequently, the reason why so many Round Dance routines have four major figure-sequences.

A practiced awareness of this basic principle of music construction and Round Dance composition will take away much of the mystery surrounding the arrangement of dance
(Continued on page 32)

<u>1</u>	*	<u>2</u>	*	<u>3</u>	*	<u>4</u>	*
I'M	in love with	YOU	HON	-----ey.....	UMM	umm
SAY	you love me	TOO	HON	-----ey.....	UMM	umm
<u>1</u>	*	<u>2</u>	*	<u>3</u>	*	<u>4</u>	*
AF	---ter	the	BALL	*	was	O	----
AF	---ter	the	GUESTS	*	had	GON	----
						VER	*
						NE	*

THE CALLER and MUSICIANS

Can Be Perfect Square Dance Partners

By Pancho Baird

CHAPTER THREE

I HAVE been asked many times what instruments should be used in a square dance band, and I will attempt to present what I consider the most important instruments to be used. This is my personal opinion, and while no doubt many callers will not agree with my selection, each caller has his own choice of instruments and these are the ones I consider the most important.

1. GUITAR

Inasmuch as I play the guitar, I would naturally choose this instrument as the main requirement of any square dance band. This instrument can be carried to all dances and is the main source of the beat, which is so important to many callers and to all dancers. The speed and constant beat are generally carried by this musician, and many callers can do a very good job of calling with this one instrument alone, especially on singing calls. Various methods are used to play the guitar—some musicians use six string harmony exclusively, while others use open string accompaniment. I prefer to use a muted chord while playing the bass strings individually, with an occasional back beat or syncopated beat. It has been noted that most callers prefer a strong beat from the guitar, but of course this can be overdone if the volume is too loud. All things considered, this instrument in the hands of a competent musician can do more for the dancers and the caller than any other instrument in the band. This instrument has six strings with a fundamental frequency range from 80 to 640 cycles.

2. FIDDLE

This is another instrument which can be carried to all dances and is very important to the patter caller. This instrument is the lead in most square dance bands, and the original tempo is set by the fiddler. The fiddler must have very good timing and an acute "ear." In most cases this instrument is the loudest instrument in the band. I prefer to decrease the volume on the fiddle and have the melody

more subdued than some callers. This instrument is tuned quite high, and since these strings vibrate at greater frequencies, the sound carries through noise better than any other instrument. I prefer to have this musician play through a microphone if additional amplification is required, but in most cases amplification is not necessary. Some fiddlers do have a very light touch with the bow, and amplification is required. Some callers and musicians may take issue with me for having the fiddle subdued. I believe the main purpose of the fiddle is to hold the other musicians together. In any band when a singer is doing a vocal, it should be remembered that the vocalist is the one that should be heard and not the lead instruments in the background. Take a record of a popular song and see for yourself that the band is not playing a strong melody when the singer is singing. I can see no difference when a caller is calling. The caller is the one that should be heard, and if the fiddle is playing a strong melody, it is irritating to the dancers to have to separate the strong melody from the caller's voice, especially on a singing call. The fiddle has four strings and has a frequency range from 192 to 3,072 cycles.

3. PIANO

This is one of the most versatile instruments in any square dance band, but unfortunately, it cannot be carried from place to place, and it is sometimes difficult to find a hall that has a piano. This musician finds, too, that all pianos are not tuned the same, and of course each piano has a different "feel," which makes it hard for the musician to do a good job, unless the piano is one that can be played easily. The piano can carry melody, play runs, chords, and do them all at the same time. It has the greatest frequency range of all, from 25 to 4,096 cycles.

Note: This is the third in the series by Pancho Baird. The next installment will discuss the bass fiddle and various combinations of musical instruments.

BEING an Oklahoma native, Hugh Macfarline of Tulsa has been exposed to square dancing all of his life, but his real interest has developed in the last 12 or 13 years. He and his wife, Doris, are known as the "travelingest square dancers in these parts," as they maintain a pretty consistent schedule of visiting square dance groups thruout Oklahoma, Arkansas, Missouri, Kansas and Northern Texas. They have come to feel that what help they can give with organization, participation, etc., has helped others enjoy themselves to a much fuller extent.

Hugh was a member of the original group which organized the Northeast Oklahoma Square Dance Assn., which later became the Northeast District of the State Federation. He has served as vice-president and president of this district. He initiated the summer square dance program conducted by his district for the last 5 years—free open-air public dances in the city parks.

For the last 3 years Hugh has instructed his district beginner classes, wherein hundreds of new square dancers are brought into the activity each year. Hugh also has a single set exhibition group for which he calls, stressing unusual figures and fun. This group has been of material value in "selling" square dancing thru its public appearances.

Currently, Hugh is Second Vice President of the Oklahoma State Federation and a member of the Board of Directors for the 4th National Convention on April 21-23.

One of Hugh's most pleasant recent experiences was working with Paul Phillips of Oklahoma City in developing the "50-50" Club, Oklahoma City and Tulsa dancers who meet once a month during the summer at a point half way between the two towns for a square dance evening. Last summer these dances were attended by from 300-400 dancers and have helped to mitigate the spirit of sometimes not-so-friendly competition between the two towns.

Hugh makes his living as an executive of the Webster Engineering Company, with whom he has been associated for twenty years.



HUGH MACFARLINE

"TWO THROUGH THE SIDES"

By Hugh Macfarline

**First couple down the center and divide the floor
Go through that couple and line up four**

First couple splits couple No. 3, lady No. 1 turn right, gent No. 1 to the left and stands at the end of a line of four with couple No. 3.

**Go forward and back keeping time to the fiddle
Forward again and break in the middle**

Line of four go forward and back. Forward again and break line of four in the middle with gent No. 1 with lady No. 3 on his left side faces couple No. 4 and gent No. 3 with lady No. 1 on his left faces couple No. 2.

Go two through the sides then separate

Inside couples, with lady still on gent's left-hand side, pass through side couples, lady turns left, gent turns right.

Around the outside pass your date

Active couples meet original partners in end pos, opposite from their home pos, pass on by their partner to the side couples.

And four in line you stand.

Forward eight and back you go

Pass straight through and don't be slow

Gents turn left (around the outside) and ladies star right (in the middle)

That pretty little star shines bright tonight

Pass your partner, don't be slow

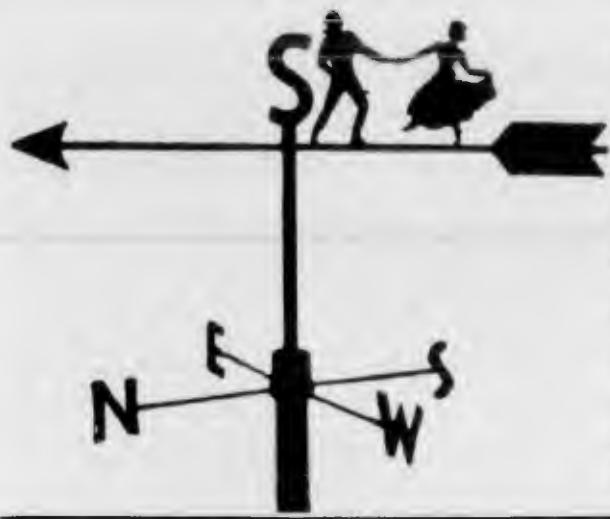
Next time around, do paso

Partner left, corner right

Partner left and you wheel right around

Now promenade home

And you don't fall down.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Kentucky

A new club, called the Tuck-Anna Square-A-Bees, has been formed at the Louisville Y.M.C.A. It is made up of dancers from Kentucky and Indiana and they really buzz. Officers are the Lester Froms, Howard Kellys, and Carolyn Jaegers. Caller Ray Bohn.

Florida

The main Convention dances at the 3rd Annual Florida Square and Folk Dance Convention will be on Friday and Saturday nights, April 29-30. They will be held in the air-conditioned auditorium at 17th St. and Washington Ave., Miami Beach. Among the square dance leaders to be present at this Convention are: Doc Alumbaugh, the Michael Hermans, Charlie Thomas, Dr. Bill Price, Frank Kaltman, Don Armstrong, Jimmy Clossin, Gordon Blaum, and Olga Kulbitsky.

New York

The 7th Annual Spring Festival of the New York Callers' Association will be presented at Manhattan Center Sunday P.M. and evening, April 17th. This annual event, with hundreds of dancers attending, is one of the high spots of square dance activity in New York. Major TV network time has been given the association for publicizing the Festival. This year the affair will be a sort of spiritual "send-off" to the National Square Dance Convention in Oklahoma City.

Gaysquares, of Malverne, Long Island, sponsored Al Brundage at a dance on March 26th at Malverne High School Gym. Most noteworthy is the fact that the Gym was allowed to be used for this dance, as that sort of thing is difficult in this community.

Romance Note: On January 22nd, Chip Hendrickson of Oceanside, took unto himself a "permanent taw," Elaine. They stopped square dancing for the week of their honeymoon and took up where they left off the minute they returned. Best to the happy partners.

Tennessee

A highlight for square dancers at the Memphis Cotton Carnival this year will be the Big Dance in the City Auditorium on May 14, when Bob Osgood, Sets in Order's high-flying editor, will officiate at the mike. The Cotton Carnival lasts from May 10-14 and visitors will find many absorbing things of interest during their stay, such as fireworks displays, plantation pilgrimages, balls, parades, and band concerts daily. Sounds like a lively four days, including good Square-ing of course.

Bob Crump migrated from Oklahoma City to Jackson some three years ago and right away started up some square dancing. Since that time interest has grown, with J. P. Bingham joining the Crumps in a teaching and calling program. Jackson now has two clubs, Bob and Dell Promenaders and Swing and Sway Club. Most recently a successful dance was held for the March of Dimes, with \$875.00 being raised.

Idaho

Boots and Bows of Nampa were hosts to the 6th Annual Winter Square Dance Festival on February 3 in Nampa's beautiful Rollerdom. 520 dancers swung into the Grand March opening the event. Dancers were present from all around the intermountain area, coming from LaGrande, Oregon, on the west, Riggins and McCall to the north, and Kimberly and Twin Falls to the south. MC was Ross Crispino, Prez of the hosting club. 300 spectators watched the dancers as 32 callers put them through their paces. There was a 45-minute broadcast by direct wire from the Rollerdom over KFXD. Refreshments of coffee and cookies closed the gay affair.

Square and Round dancers also from a wide range met in Caldwell on February 16 for a big Round Dance Festival. Host club was the Rosetta Rounders. Leon and Mabel Rosa are leaders of this club. Three MC's directed the evening's fun; Ralph Kromer, Boise, Leon Rosa, and Penny Crispino of Nampa.

Missouri

It is the 21st of the Annual National Folk Festivals which is being planned for Kiel Auditorium, St. Louis, on April 13-16. There will be a matinee and evening performance, dance workshops and all the attendant activities which have made this an outstanding event.

Arizona

The 8th Annual Square Dance Festival and Fiddlers' Jamboree is now only an echo of an allemande in Phoenix, where it took place on Feb. 25-26. The Jamboree was co-sponsored by the Valley of the Sun Square Dance Association, and the local Parks and Recreation Dept. MC's included Jim Girard, Roy Stuck, Roy Sheppard, Mike Michele, Bill Kuhn, Bob Johnston, and at the style show on Saturday, Sutton, Lena Mae Hauger and Bob Merkley.

New Jersey

The New Jersey Callers' & Teachers' Assn. will hold its annual Spring Festival at Elk's Auditorium in Elizabeth on April 17, 2:30 until 10:00 P.M. Dancers are requested to use the Union Avenue entrance. To insure the best of dancing for this day, the association has tabbed the following callers: John Carroll, Jerry Gerold, Frank Kaltman, Mac McKenrick, Bill McIlvain, "Bud" Page, Beulah Samec, Slim Sterling, March Tipton, and Charles Zintel. Music will emanate from "Bud" Page's Rhythm Ramblers. Admission for the entire day, or for P.M. or evening session, will be \$1.10 per person.

Oregon

The Cascade Callers' Association, callers and instructors in the Upper Willamette Valley, have been a most active group. They held their Harvest Round-Up last fall in the Springfield Memorial Hall, followed by their Thanksgiving dance. They imported Californian Buzz Brown for a dance which was well-received, and they are sponsoring beginner classes in square dancing at the Washington School in Eugene. Francis and Flossie Walling instruct these classes. Best of all, the association has printed a large number of directories of the clubs and dances in their area and placed them in most of the motels, hotels, restaurants, etc., in order that visitors may know of places to dance while they're around. Officers of this up-and-coming organization are Bob Bennett, Ray Steele, and Ted King.

Pennsylvania

The Seventh Square Dance Jamboree, sponsored by the Susquehanna Y's Men's Club of Harrisburg will be held at Central "Y" in Harrisburg on April 23rd. Callers will be present from Maryland and Virginia as well as Pennsylvania. Music will be by the Palmyra Palm Pickers (sure this in't hula music?).

Nebraska

The Wagonwheels of Holdrege planned their big Spring Festival for March 30, with Fenton (Jonesy) Jones providing the fun. Hadley Barret and his Westerners from North Platte swung out on the tunes and square dancers and spectators converged on the City Auditorium to fill it to capacity. Proceeds went to the Heart Fund.

Colorado

The Annual Aggie Haylofter Festival will be on April 1-2, held in the Gym on the Colorado A & M Campus and admission will be \$1.00 per couple. Bill Meredith will M.C.; Paul Kermiet will conduct the round dance session; Johnny LeClair will teach square dances. Music will be provided by Bob Swerer and his Sons of the Rockies.

Indiana

To the music of the Ardmore Wildcats and the calling of several callers, hundreds of square dancers took part in a festival sponsored jointly by the South Bend Callers' Club and the local Square Dance Clubs on January 22nd. This was another in the imposing list of March of Dimes dances across the country. Don Rich served as General Chairman of the Festival.

On February 4, Carolyn Jaegers called a dance at the New Albany Recreation Center for the Golden Age Club, members of which must be over 50 years old. Some were over 80. Four sets danced at a time, and between squares the oldsters enjoyed waltzing and the Varsouviana.

Pine Lake Promenaders of La Porte gave a March of Dimes Benefit Dance on January 18. Twenty-six square, folk, and modern couple dances were exhibited. Participating couples were instructed by the Ivan Leckrones, with eight couples of their children who gave their own exhibition under the direction of the Paul Harrers and George Earls. This same club celebrated its second birthday on January 27 at Memorial Park in Michigan City.

DUTCH TREAT MIXER

By Muriel Curd Peck, El Dorado, Kansas

Record: "Tip Toe Through the Tulips," Shaw X61.

Starting Position: Open, facing LOD.

Footwork: Opposite. M starts left.

Introduction: 4 measures (16 counts).

Measures

1-2 Two Step Away, Two Step Together; Walk, 2, 3, Swing;

These two steps should be diagonal so that some progress is made in line of direction.

3-4 Two Step Together, Two Step Away; Back Up, 2, 3, Touch;

Notice M starts on R, W on L, so that they move toward each other, then apart, then reverse line of direction.

5-6 Two Step Turn, Two Step Turn; Walk, 2, 3, 4;

In closed pos turn completely one right turn and in banjo position walk CCW, M forward, W backwards.

7-8 Two Step Turn, Two Step Turn; Lady Forward to Next;

A complete right turn with the two two-steps, then as W uses her four steps in right turn to advance to next M, M takes four small steps in place Repeat from beginning.

CAPRI CIRCLE COUPLE MIXER

By Muriel Curd Peck, El Dorado, Kansas

Record: "The Isle of Capri," Shaw X53.

Starting Position: Couples face one another in circle around room. Everyone will be facing CW or CCW with partner by side, near hands joined.

Footwork: The same, all start left.

Introduction: 2 measures (8 counts).

Measures

1-2 Grapevine Left; Grapevine Right;

Starting with the L foot, step to side, behind on R, to the side L, and swing R across; repeat grapevine starting with the R foot and moving towards the wall.

3-4 Dos-a-Do, 2; 3, 4;

Using 4 two-steps do a Dos-a-do (R shoulders) around person facing you and back to partner.

5-6 Repeat meas 1-2.

7-8 Two Step Left, Two Step Right; Walk, 2, 3, 4;

With these 8 counts you will progress in the direction in which you are facing, passing right shoulders with the person in front of you and moving on to meet a new couple, and repeat the sequence.

As this is given, you will keep same partners but meet new couples.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

APRIL, 1955

Many callers and teachers write in saying they wish they had known of The Workshop earlier so that they could have kept up with the wealth of material contained in every issue.

When you get the opportunity, why don't you take your copy of The Workshop to your caller's meeting so that others can see what is being done to promote a steady flow of ideas and helpful material to square dance callers everywhere.

CENTER COUPLE STAR

Original by Albert Stratton, Durango, Colo.

INTRODUCTION

Eight to the center back to the bar
All eight to the center a right hand star
Gents reach back under pull 'em thru
Like an allemande thar
Back around boys with a right hand star
Shoot that star with a full turn around
Gents star right $\frac{3}{4}$ around,
Turn that girl with a left hand around
Promenade the corner when she comes down.

FIGURE

Head couples bow—Head couples swing
Up to the center and back to the ring
Pass right thru across the land,
Walk around two and by your corner stand

Acting couples pass thru across the set, ladies turn right and gents turn left, walk around behind inactive couples and stand by corners four in line.

Forward eight and back that way
Four ladies to the right half sashay
Forward again and back where you are
Center couples in with a right hand star
All the way 'round to your own home bar.

Same acting couples star by right in center, turn star $1\frac{3}{4}$, or until backs are at home position.

Gents reach back with your left hand
A do paso from where you stand
Opposite lady with a right hand around
Partner left, a left hand around
Corners all with a right hand around,
Partners left don't go too far
Gents center like allemande thar,
Back up boys in a right hand star
Shoot that star, I don't mean maybe
Promenade the right hand lady

Repeat once more for head couples, then twice for side couples, to retain original partners.

Same old gent and a brand new girl
Up to the center and back to the world.

BREAK

By Chip Hendrickson, Oceanside, N. Y.

When you have your corner for a partner:
The two head couples forward and back
Then trail on thru across the track
Around just one and stand four in line
Go forward eight and back in time
Then pass thru and turn to the left
Walk right along in single file
Make a left hand wheel and roll it awhile
Gents reach back with your right hand
Pull 'em thru to a right and left grand
Brings you back to original partner.

TULIP CHAIN

By Bill Hansen, West Covina, Calif.

Face your corner don't be vain
Box the flea for a tulip chain
Go right and left box the flea again
Now box the gnat that corner miss
It's left and right now hear this
Box the gnat that gal you see
Corner by the left and box the flea
Go right and left around with me
Just once more now box the flea
Corner by the right you box the gnat
Keep on going from where you're at
It's left and right there's your gal
Promenade your square dance pal.
Note: This follows the same pattern as the daisy chain. Forward two, back one, etc.

C SQUARE HASH

By Cleo Harden, Coalinga, Calif.

1st and 3rd a half sashay
Into the middle and back that way
Right to your opposite, box the gnat
Right and left thru the other way back
Go forward again and pass thru
Split the ring, go around just two
And by your corner stand
Forward eight and back with you
Forward again and pass thru
Turn right back with a right and left thru
And turn them around for a Suzie Q
Opposite lady with the right hand around
Back to your own with the left hand 'round
Opposite right from where you are
A left to your own for an Allemande Thar
Gents back in to a four hand star
Throw in the clutch, don't be late
Meet your partner, catch all eight
By the left hand half way 'round
Back by the right go all the way 'round
Gents star left—go twice around
Twice around to the same old girl
Then a right and left grand, go round the world
Corner becomes new partner.

IN A LITTLE SPANISH TOWN

By Gordon Moss, Miami, Fla.

For Experienced Round Dancers.

Music: Victor's "X"-Label; No. 0055. Russ Carlyle's orchestra (instrumental).

Footwork: Opposite throughout.

Start Position: "Loose" Closed, M facing LOD.

Intro: Music only, ending with six short notes on saxophone.

FIRST FIGURE

- 1-2** Two 2/steps, moving LOD zig-zag as in a "cross-waltz." Side-Close-Cross (in L-Banjo); Side-Close-Cross (in R-Banjo).
- 3-4** Two 2/steps (1) W twirls under M's L arm, passing him by moving R LOD. (2) Man moves slightly LOD, drawing W toward him with full reverse twirl. End with M's back to LOD in "loose" Clos. P/.
- 5-8** M back up LOD with two zig-zag 2/steps. Twirls W toward LOD on 3rd 2/step; reverse-twirl back to end in Semi-Clos. P/.

SECOND FIGURE

- 9-12** Four short movements of different length, each ending on a slow step. (1) One Step Slow, LOD on outside feet. (2) Three Steps: (2 quicks and a slow); moving LOD, push W across in front to M's L side with full L turn, catching her waist with L hand. (3) Five Steps: (4 quicks and a slow); both facing LOD, fwd on 1st step, turning to face. Continue immediately with full grapevine—Side; X-back; Side; X-front. On last step, push W in front to snug Clos. P/. M facing LOD. (4) Three Steps: (2 quicks and a slow); M fwd on R foot starting a quick couple-pivot-turn. End in Semi-Clos. P/.
- 13-16** Repeat. End in "loose" L-Banjo P/, M turning to face slightly R LOD.

THIRD FIGURE

- 17-20** The reverse of the First Figure, the twirls coming first, the zig-zag 2/steps second. Start: Twirl W toward LOD; reverse full twirl to "loose Clos. P/, Man facing LOD. Move LOD for two zig-zag 2/steps.
- 21-24** Twirl W, R LOD; full reverse twirl to "loose" Clos. P/, M's back to LOD. M backs up two zig-zag 2/steps, turning fwd on last to end Semi-Clos. P/.

FOURTH FIGURE (Short)

- 25-26** (Six steps—2 slow and 4 quicks): (1) Slow LOD on outside feet. (2) Slow LOD, M turning in front of W. (3-4) M continues turn to W's R side on first 2 Quicksteps where he faces center. His R hand slides fwd on her waist to keep her facing LOD. (5-6) M's L foot crosses in front of R foot as he draws W in front of him with full R turn to resume Semi-Clos. P/.
- 27-28** Repeat. End facing LOD in Semi-Clos. P/.

FIFTH FIGURE (Short)

- 29-30** (4 Quicks and a Slow, then 2 Quicks). (1) Step LOD on outside feet; (2) "Touch" inside toe. (3) Step back on inside feet; (4) Close on outside feet. (5) Fwd. on inside feet, turning to face. On last 2

Quick steps a couple-pivot-turn. Loosen hold to resume Semi-Clos P/ for repeat—no waiting.

- 31-32** On repeat, the last pivot turn is not quite full around. Loosen hold so W can end with back to LOD. Start First Figure zig-zag 2/step immediately—no waiting.

REPEAT FULL ROUTINE ONCE MORE

Tag on Fifth Figure: Repeat (29-30) above. Then two slow steps LOD, and twirl W quickly 1-2-3. Man changes hold to R hand. Bow on "3"

QUICK

By Al Adams, Chicago, Illinois.

Head couples forward and back real quick

Now, right and left through

And there you stick

Join hands and circle left away

Roll away with a half-sashay

Circle left, we'll do a trick

It's a right hand star and make it quick

Back by the left and there you are

First gent lead out for a right hand star (Pause)

First gent breaks from the left hand star and starts a right hand star, the others following to complete the star.

First gent lead out for a left hand star (Pause)

The same gent out for a right hand star (Pause)

Now, the ladies roll back for a left allemande

Partner right, go right and left grand

Hi there, Joe! Hi there, Dick!

Meet your partner and promenade quick

Use any break. Repeat figure for second, third, and fourth gent. Alternate head couples, sides, heads, sides for beginning of figure.

YOUNG MAN'S FANCY

By Bill Shymkus, Chicago, Illinois.

Allemande left and a right to your girl

A wagon wheel but let 'er whirl

Gents star left across the town

The opposite lady with a right hand 'round

Out to the right from where you are

Turn her by the left then back to the bar

Your brand new partner like a wrong way thar

Back up boys in a left hand star

Move along back in a Cadillac car

Have a little fun but not too far

Shoot that star go once around

Gents star left across the town

Your opposite right for a wagon wheel

Turn it boys and you make her squeal

Walk right along and don't be slow

Y'all get set 'cause here we go

The hub flies out, the rim flies in

You balance once and box the gnat

Grand right and left the wrong way back

Make your little feet go whickety wack

Meet your honey and on you go

Left to the next for a do pas so

Turn her by the left, go once around

To the corner by the right with a right hand 'round

Partner by the left with the arm around

And promenade 'er round the town

Promenade along and don't be slow

Walk that gal on a heel and toe.

SPRING FEVER

By Chip Hendrickson, Oceanside, N. Y.

Allemande left and don't be lazy
Right hand 'round your pretty little daisy
Gents star left three quarters 'round
Turn your corner with a right hand 'round
A full turn around and don't you know
Allemande left and allemande oh
Go right and left, then do paso
Partner left, left hand around
Corner right when you come down
It's partner left and the four ladies
Star by the right in the middle of the set
All the way 'round till you meet your pet
Turn 'em by the left like a left allemande
To the right hand lady with a right and left grand
Grand right and left and you walk that track
Meet a new honey and turn right back to—
An allemande left and don't be lazy

Repeat dance three more times to end with original partner.

WHEEL AND DEAL

By Richard D. Dick, Little Rock, Ark.

OPENER (Optional)

FIGURE

A—First and third bow and swing
Go down the center—Split the ring
Lady go right—Gent go wrong
Head back home and sing a little song
Turn your partners—Right hand around
Corners all—left hand around
Head couples star in the center of town
Once around with your right hand
Left to your corner—Left allemande
Partners right—right and left grand
With a howdy do—how are you
Meet your honey go two by two
Promenade but don't slow down
B—One and three—Wheel around
Right and left thru go two by two
Ladies' chain back for you're not thru
Ladies Grand Chain—across you go
Opposite gent do paso
Corner by the right then home you go
Partner left and all the way around
To the right hand lady with a right hand around
Allemande left as you come around
Then right and left you walk right around
Till you meet your lady then promenade around
Don't slow down—Two and four—Wheel around
Right and left thru go two by two
Ladies chain back for you're not thru
Ladies Grand Chain—Across you go
Opposite gent do paso
Hurry up boys don't be slow
Turn your partner by the left like allemande thar
Gents swing into a right hand star
Back right around—Not too far
Shoot that star—Pretty as you can
Right to the next—right and left grand
Meet your partner promenade

You have opposite ladies.

Your choice of filler.

Repeat figure with side couples active in Part A. Repeat Part B the same.

SIDES TURN IN

By Sam Gersh, Evanston, Ill.

One and three you balance and swing,
Round and round with the pretty little thing,
Then promenade the outside ring,
Go all the way around . . .
Two and four you pass through,
Turn alone, as you ought to do.
And couple number one go
Down the center, split the ring
And stop four in line.
The sides turn in to a line of four,
Forward and back across the floor.
With the right one high and the left one low,
Twirl them over and let them go.
And couple number three go
Down the center, split the ring
And four in line you stand.
The sides turn in to a line of four,
Forward and back across the floor,
With the right one high and the left one low,
Spin them over and let them go.
And the new first couple go . . .
Down the center, split the ring,
And four in line you stand.
The sides turn in to a line of four,
Forward and back across the floor.
Allemande left, etc.

Everyone gets his original partner back.

HARLEQUIN

By Bill Hansen, West Covina, Calif.

Let's have some fun let's be a clown
Swing your honey 'round and around
Allemande left the left hand lass
Bow to your own but you walk on past
Now box the gnat the right hand taw
Left hand once around your squaw
Ladies center stand back to back
Gents run around the outside track
All the way around but not too far
Girls turn in to a left hand star
Gents reverse on the outside ring
Twice around to your pretty little thing
Meet your honey with the right hand 'round
Back by the left go all the way 'round
All the way around like an allemande thar
Back up boys in a right hand star
Throw in the clutch girls stand pat
Make a left hand star gents where you're at
Pick up your gal—A star promenade
Walk right along that pretty little maid
Gents pivot around to the corner girl
Allemande left go 'round the world
Grand right and left around the town
And promenade your girl around
You've had your fun, you've been a clown
Now swing the gal go 'round.

A BREAK OR TRIMMING

Allemande left, allemande thar
Right and left and form a star
Back up boys, but not too far
Shoot that star with a full turn around
A right to your corner as you come down
Turn once and a half to a wrong way thar
Back up boys in a left hand star
Shoot that star to a left allemande
Right to your honey and right and left grand.

CHARMAINE

(For experienced round dancers.)

By Ruby and Jack Glenn, Whittier, Calif.

Record: Charmaine—Decca—Guy Lombardo
No. 23763.

Position: Closed Dance—M facing LOD. Counterpart throughout.

Measures Introduction

1-2 Wait.

3-4 Bal fwd on L. Bal bkwd on R.

Dance — Part I

1-4 **Fwd, Side, Hook; Pivot, 2, 3; Waltz; Waltz**

M steps fwd on L to side on R in LOD making $\frac{1}{4}$ L face turn, hook L ft in bk of R (bend knees) making another $\frac{1}{4}$ L face turn to face RLOD, pivot $\frac{1}{2}$ L face turn in place (straightening knees) and taking weight on R ft to face LOD—W takes 3 steps bkwd and as man pivots she steps in front of him with long first step (L ft) and 2 shorter ones. Together take 2 L face CCW turning waltzes—1 full turn (with strong lead on M's part so he's facing in on first step of first waltz—pivoting W so her back is to center). Finish with both facing LOD in open pos.

5-8 **Step Pt. Bk to Bk.; Step Pt. to Face; Step Pt. Out; Step Pt. Bk;**

Step fwd L pivot L face on L $\frac{1}{2}$ turn pt R ft to side in LOD swinging joined hands through to a true bk to bk pos so free hands are touching. Step fwd R pivot R face on R pt L ft to side in LOD to face partner, both palms joined and arms extended out to side. M step fwd L (toward wall) pt R fwd. W step bk on R and pt L bk. M step bk on R pivoting $\frac{1}{4}$ L face to face LOD pt L bk. W step fwd on L pivot $\frac{1}{4}$ L face pt R ft fwd.

9-16 Repeat all of Part I meas 1-8.

PART II

17-20 **Waltz, 2, 3; Waltz, 2, Cross: Fwd Side, Close; Side, Touch, —;**

2 L face (CCW) turning waltzes 1 full turn but on 3rd step of 2nd waltz take semi-closed pos (both cross in front) M cross R over L—W L over R in LOD—M step fwd. L—W steps fwd R at same time pivoting $\frac{1}{2}$ L face turn on R to face partner in closed dance pos. M steps to side towards wall on R—close L to R—step to side again on R touch L to R—W counterpart.

21-24 **Waltz Fwd, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Bk, Bk, Fwd;**

1 fwd waltz. 2 R face (CW) turning waltzes 1 full turn right in place almost like a pivot finish in semi-open pos both facing LOD—M step bk on R, step bk on L—fwd on R—W counterpart.

PART III

25-28 **Bal Fwd; Bal Bk; — Waltz, 2, 3; Waltz to Banjo;**

M step fwd L—W step fwd on R at same time pivoting $\frac{1}{2}$ L face turn to face part-

ner in closed dance. M step bk on R and hold—take 2 L face CCW turning waltzes 1 full turn into banjo pos.

29-32 **Fwd, 2, 3; 4, Turn, Close; Bk, 2, 3; 4, Turn, Close;**

M walk fwd 4 steps. L, R, L, R, step to side in LOD on L close R to L making $\frac{1}{2}$ R face turn into side car pos M walks bk 4 steps—step to side on L in LOD close R to L making $\frac{1}{2}$ L face turn to face LOD—W walks fwd 4 steps R, L, R, L, step fwd R pivoting $\frac{1}{2}$ L face turn to face partner in closed dance pos close L to R. Dance completely thru once then the

BRIDGE

2 Meas. **Bal. Fwd; Bal Bk;**

In closed dance pos facing LOD M step fwd on L touch R to L—step bk on R touch L to R. Dance thru twice more without bridge. Finish last time thru with W taking 1 R face twirl under her R—M's L arm and bow.

I MISS MY SWISS

By Tommy Thomas, Salt Lake City, Utah.

Record: MacGregor No. 722-A.

Figure 1

You swing your Miss, the corner lady too

Go home and swing your Miss, cause your Swiss Miss misses you

Allemande left then 'round the world from Alp to Alp you go

You twirl your Miss your little Swiss with a (Yodel) yo de lay de ho

Sashay 'round your corner girl and see saw 'round your Miss

Go back and swing your corner girl, now she's your little Swiss

Take her to your home, that's where she'll want to be.

Balance back then yodel with a yo del de lay de he.

Figure 2

Allemande left your corners, partners right then box the gnat

The girls go right, the gents go left around the outside track

You pass her once and on you go until you get back home

Then swing your Miss your little Swiss with a Yo del lay de (fast) yo del lay de ho.

All join hands and circle 'round, around the Alps with ease

Swing your corner lady, cause she's pokin' holes in cheese

Promenade the ring and let's all try to sing, Hi del lay dee, yo del lay de he.

Ending (One-half Cho.)

Allemande left your corner, go back and swing your Miss

Promenade your honey 'round, around the Alps with bliss

Promenade to Switzerland, that's where she's goin' to be

Set her on your knee and yodel there with glee Yo del lay de, hi del lay de he!

Sequence: 1, 2, 2, 1, ending.



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We have moved just 2 lots away from our old address. We had to have a larger square dance area, so I built another house around the recreation area!

James Hawes

West Vancouver, B.C., Canada

Dear Editor:

I don't know whether to be amused or annoyed at a certain type of square dancer who attends the Big Affairs around the country. You'll see this dancer at everyone of them—running out on the floor to dance only with his tight little circle who have come with him and whom he can dance with any night at home, sitting down if there aren't enough people in their own group for full sets. Don't they know that one of the prime purposes of these big festivals is to give people a chance to meet other people? To make new friends? Granted that it is fun to travel with your own group, stay in the same motel, have meals together, etc., but at the dances themselves the folks miss so much if they don't mingle. This has been said a lot of times but—from what I've seen at a few recent Big Ones, it needs saying a lot more.

Penny Marsh

Newcastle, Kansas

Dear Editor:

We couldn't bear to miss a single copy. It (Sets in Order) has become the leaning post for the "Laskadancers."

Paul and Dee Burnett

Juneau, Alaska

(Letters Con't on Page 24)

OKLAHOMA HERE WE COME

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LETTERS - Con't

Dear Editor:

We take this opportunity to thank you for the nice write-up and picture of our group which you used in the January Sets in Order upon the occasion of the appearance of one of our sets on the Howard Miller TV Show . . . The arrival of your magazine is eagerly looked forward to each month. We conduct square and round dance classes in grade school, and are always on the alert for new material to use for exhibitions for them.

Elsie M. Berg
Chicago, Ill.

Dear Editor:

I was overwhelmed by the article you ran in the February issue of Sets in Order on me. I certainly do appreciate your generosity and feel highly honored that I was chosen to be featured in that issue. I now have something to live up to—and I think it's going to be pretty hard to do—but I will certainly do my best.

"Pancho" Baird
Santa Fe, N. M.

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These folks are having fun square dancing up in Whitehorse in the Yukon Territory, which sounds about as north as one could get. Del Brown calls for this lively little club, with his wife, Gladys, as co-instructor.

Dear Editor:

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(Name withheld upon request)

(Editor's Note: This calls for a complete article, coming soon.)

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- Apr. 1-2-7th Ann. Spring Festival
Coliseum, Houston, Texas.
- Apr. 1-2-8th Ann. "Aggie Haylofters" Fest.
Colo. A & M, Fort Collins, Colo.
- Apr. 1-3-Yuma Co. Assn. 5th Ann. Festival
Crane School Audit., Yuma, Ariz.
- Apr. 2-N.W. District Festival, Enid, Okla.
- Apr. 2-4th All-Illinois Festival
Silver Star Rink, Mattoon, Ill.
- Apr. 9-South Coast City of Hope Ben. Dance
Munic. Audit., Long Beach, Calif.
- Apr. 13-16-National Folk Fest., St. Louis, Mo.
- Apr. 15-16-City Square Dance Festival
Shrine Audit., Billings, Mont.
- Apr. 15-17-Swarthmore College Folk Fest.
Swarthmore, Pa.
- Apr. 16-North Central District Festival
Ponca City, Okla.
- Apr. 16-New Mexico Assn. Festival
Carlsbad, N. M.
- Apr. 16-5th Annual Festival
Hippodrome, Waterloo, Iowa.
- Apr. 16-5th Ann. Jamboree
Baker Gym, Baldwin, Kansas.
- Apr. 17-Palm Springs Jamboree
Tamarisk Park, Palm Springs, Calif.
- Apr. 17 - 1st Dist. A-Square-D "Oklahoma
Send-Off," Olive Recr., Burbank, Calif.
- Apr. 17-Church Bldg. Fund Dance
Nordoff Union H.S. Gym, Ojai, Calif.
- Apr. 17-N.J. Callers' & Teachers' Assn. Spring
Fest., Elk's Audit., Elizabeth, N. J.
- Apr. 17-7th Ann. N. Y. Callers' Assn. Spring
Fest., Manhattan Center, N. Y. C.
- Apr. 21-23-4th Ann. National Convention
Oklahoma City, Okla.
- Apr. 23-Manitoba Fed. Ann. Jamboree
Winnipeg, Man., Canada.

(Calendar Con't Page 26)

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job they throw a couple of titles at me like
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loo loo—and who do you think does the
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of Arniegroner Buckle Gooper or whatever
his name is — He's done it again—a swell
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And the music is great—Baythoven never
wrote better. It's got ~~rithum~~ ~~rythm~~ ~~rhhythum~~
Oh! well, you know it's good when Jack
Hawks or Hawser kicks it around. Believe
you me, you won't go wrong adding this
platter to your collection — and as I said
what's his name (who'd ever think I'd forget
a name like that?) is caller on both sides.

EWE TURN

and

POT LUCK SPECIAL

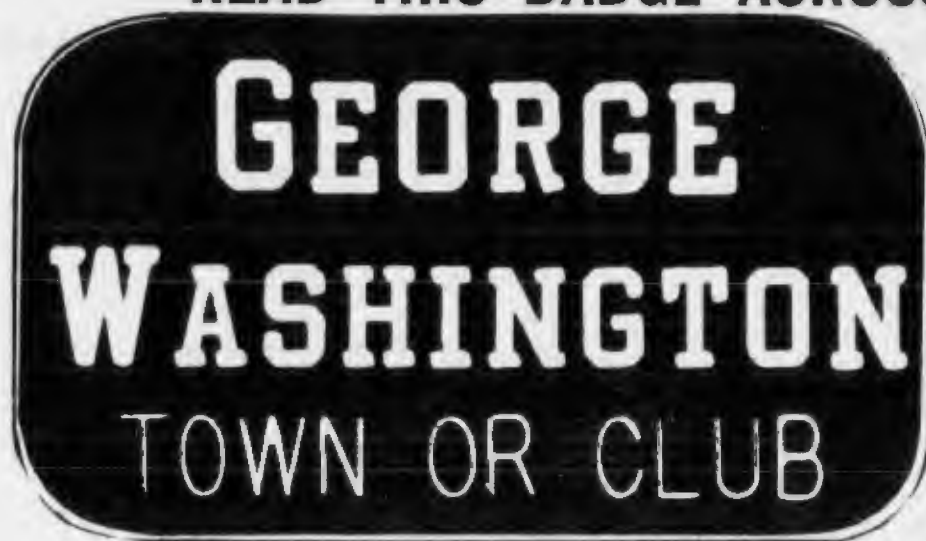
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CALENDAR - *Con't*

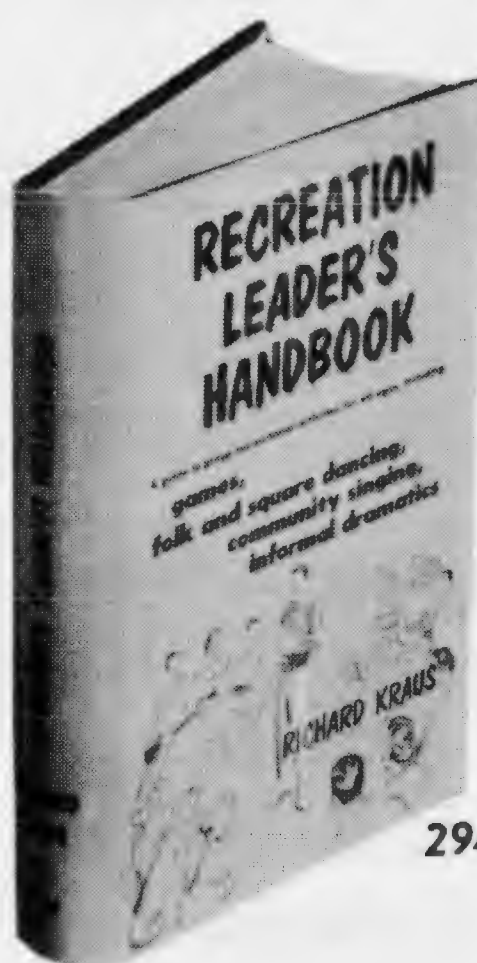
Apr. 22-23—Kentucky Folk Festival
Lexington, Ky.
Apr. 23—7th Susq. Y's Men's Jamboree
Central "Y," Harrisburg, Pa.
Apr. 24—4th Dist. A-Square-D Dance
Audit., South Gate, Calif.
Apr. 24—Wisconsin Assn. Jamboree
Oconomowoc, Wisc.
Apr. 29-May 1—3rd Annual Festival
Miami Beach, Fla.
Apr. 30—4th Ann. Iowa Spring Festival
Mem. Coliseum, Cedar Rapids, Ia.
Apr. 30—North Idaho Callers' Council Spring

Fest., Roller Rink, Sandpoint, Idaho.
Apr. 30—Big Square Dance, New City Recr.
Center, Las Vegas, Nev.
Apr. 30—Tri City Spring Warm-Up Jamboree
Salt Lake City, Utah.
May 1—Round Dance Round-Up
Munic. Audit., Long Beach, Calif.
May 6-7—Rocky Mtn. Empire Ann. Fest.
City Audit., Denver, Colo.
May 7—Yellowstone Council Magic City Hoe-
down, Shrine Audit., Billings, Mont.
May 7—5th Ann. Kansas State Fest.
Topeka, Kans.

(More Calendar on Page 28)

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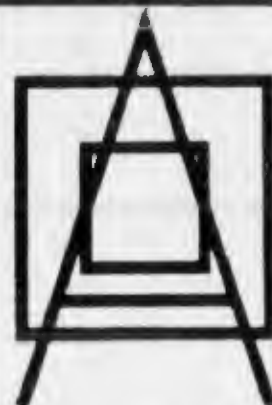
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CALENDAR - Con't

- May 14—Cotton Carnival Square Dance
Memphis, Tenn.
May 19-21—Michigan Leaders' Annual Fest.
Masonic Temple, Detroit, Mich.
May 20-21—7th Ann. Washington State Fed.
Festival, Wenatchee, Wash.
May 21—Annual Omaha Festival
Civic Audit., Omaha, Nebr.
May 22—Western Assn. Spring Jamboree
Sunny Hills, Fullerton, Calif.
May 27-28—Cow Town Hoedown
Sheridan, Wyo.

- May 28-29—Golden State Roundup
Oakland, Calif.
May 28-30—Memorial Day Dance-A-Tute
Hotel Green, Danbury, Conn.
May 28-30—Family Square Dance Week-End
Chicksaw State Park, Jackson, Tenn.
May 30—Ann. Cow Counties Mem. Day Hoe-
down, Mem. Audit., Riverside, Calif.
June 4-5—2nd A-Square-D Catalina Holiday
Avalon, Catalina Island, Calif.
June 16-17—7th Mile Hi Hoedown
Senior H.S., Prescott, Ariz.



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COLORADO DANCES

JANUARY 28, 1955, will always be a special date in the history of square dancing in the Denver area, for on this date about forty clubs, as charter members, organized the Denver Area Square Dance Council, a highlight in nearly a quarter century of dancing in Colorado.

There has always been dancing in the West. Early settlers, the miners and ranchers, danced from dusk till dawn in the ranch homes, barns and grange halls. Later these dances were revived and popularized by such leaders as Dr. Lloyd Shaw of Colorado Springs and his never-to-be-forgotten Cheyenne Mountain Dancers who for years spread a love for the old time dances throughout their appearances at the Central City Opera Festivals and nationwide tours. In Denver, and throughout the country, Mabel Rilling and the Denver University Pioneer Promenaders were showing folks how much fun the old time dances could be.

More and more of the Colorado folks learned to love the old time dances and danced in the many clubs that were organized. Others began the dancing in the City Recreation Department square dance program. Today, thousands of people throughout the area know the fun, and good fellowship that can be gained through square dancing.

Spring square dance activities will be emphasized by the first Rocky Mountain Empire Square Dance Festival, to be held May 6 and 7 in the Denver City Auditorium. Bob Osgood will be Master of Ceremonies and Nita and Manning Smith will conduct the round dance program. The festival will feature top callers and exhibitions from the Rocky Mountain Area and throughout the country.

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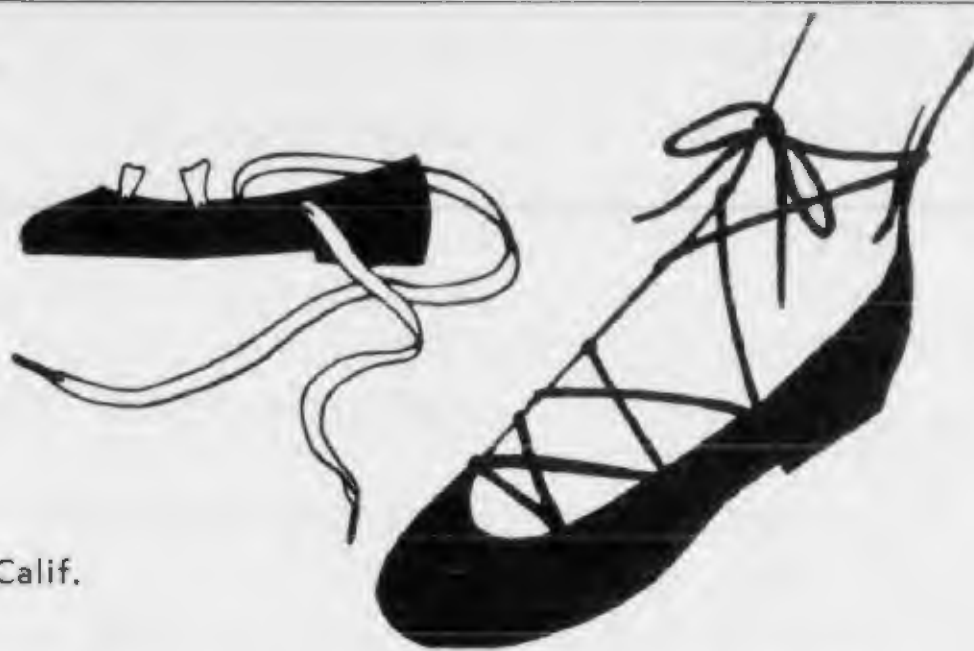
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FONTANA SPRING SWAP SHOP

April 28-May 1. Those are the dates of the Spring Swap Shop at Fontana Dam, N. C. This Swap Shop idea has grown rapidly in popularity and this session promises to top them all in fun and ideas. It is for callers, leaders, teachers and dancers. Those attending are expected to know the basic figures. Children are welcomed. Write Reservations Manager, Fontana Village, Fontana Dam, N. C.

WISCONSIN JAMBOREE

The Square Dance Association of Wisconsin planned its joint gathering with the W.S.D.L.C. for Fond du Lac on March 27th at the Senior High School. This affair featured a Jamboree, workshop, business meeting, and general get-together renewing friendships. The new Association Handbook, a trim item with a silvery cover, is out, and contains most pertinent information for the Wisconsin dancers.

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#731 Same as #730 (Without Calls)

#732 "ARE YOU FROM DIXIE"
"RICOCHET ROMANCE"

with calls by "Jonesy"

#733 Same as #732 (Without Calls)

Music for Square Dances by Frank Messina and The Mavericks

MAC GREGOR RECORDS

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LOS ANGELES 5, CALIF.



SOMEBODY GOOFED

By Ruth Stillion, Coos Bay, Oregon, and Dave Clavner, Agoura, Calif.

Record: Windsor No. 7440 with calls by Bruce Johnson. No. 7140 Instrumental.

Opener (and Closer):

The head two a right and left through, sides you do the same
The head two a right and left back, sides you do it again
All four couples a right and left . . . grand around the ring
You meet your maid and promenade, and everybody sing . . .

(Everyone sings the chorus)

"Somebody goofed, somebody goofed: Oh, we don't know who it was
but somebody goofed."

Figure 1:

Allemande left, the ladies star, the gentlemen promenade
Allemande left, the gentlemen star, the ladies promenade
Allemande left the corner girl, do-sa-do your own
Find your right hand lady, boys and promenade her home . . .
(Everyone sings the chorus)

Figure 2:

Swing the gal across the hall, wink at the corner gal
Star right back and turn your own, a left hand 'round your pal
Do-sa-do your corners all, balance to your taw
Swing the one who winked at you, and promenade the hall . . .
(Everyone sings the chorus)

Figure 3:

The four gents lead to the right, balance to that gal
A right to the one behind, a left to the corner, pal
Star right across the set, a left hand 'round her there
Swing the one you balanced to, and promenade the square . . .
(Everyone sings the chorus)

Figure 4:

Swing the corner lady, swing her 'round and 'round
Swing the next one down the line, bounce her up and down
Go back home and swing your on, now listen to the call
Find the one you haven't swung, and promenade the hall
(Everyone sings the chorus)

Figure 5:

Allemande left the corner, then do an allemande thar
Go right and left and then the gentlemen form a right hand star
Shoot that star, go all the way, docey corners all
Find the one you had in the star, and promenade the hall
(Everyone sings the chorus)

Closer

See saw round your partner, Swing the corner high
Allemande left in the usual way, and pass your partner by
Do-sa-do the next you know, she ought to be your own
Find the one who passed you by, and promenade her home



THIS OLE HOUSE—OLD TIMER #8099 is still at the top of the list. This is a very fine record. The called side is an original as written and called by Johnny Schultz—flip side instrumental with a very good rendition by the Jerry Jacka Trio.

I MISS MY SWISS—OLD TIMER #8101 is also proving to be a best seller. The flip side is "Kiss Waltz." Both sides feature the fine music of the Jerry Jacka Trio.

MR. SANDMAN—OLD TIMER #8104 is one of our best. We are proud of this one as called by Johnny Schultz. This is Johnny's own version and a very good one. The flip side is instrumental with music by the Jerry Jacka Trio.

OLD TIMER RECORD CO., 3703 North 7th Street, Phoenix, Arizona

ROUND DANCE PHRASING *con't from p. 15* figures in any well balanced routine. Listening to the music a few times will establish its major divisions. This immediately eliminates all uncertainty as to when a figure starts, when it ends, and how long it is. With this uncertainty removed we can easily tell where we are within each figure, as well as where we are within the full routine.

"Rhyming" by 4-beat phrases in Square Dance calls is frequently used to "cue" us on what is likely to be called on the next line.

In Round Dancing, Phrased-Melody-Association takes the place of the caller.

Many times, within a phrase, there are small details of Secondary-Rhythm-Treatment in the music which are reflected in the corresponding Step-Rhythm. Each "waits," or "goes boom," at the same time. In some routines the flow-of-movement will be smooth and continuous when the music goes into a smooth gliding sequence. Or the dance figure will be full of short movements when the music is broken or "choppy."

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GEMS FROM THE OTHER PUBLICATIONS

In "Square Dance—Where?" for February, 1955, Madeline Allen of Larkspur, Calif., has some pertinent points on "Why Go to Square Dance Conventions?" As witness:

" . . . once you begin going to big dance gatherings, each one you manage to make is twice as much fun as the last one, because you know that many more people.

"Making friends—that is the secret. We don't go to conventions any more to learn new dances—anything good gets spread around too quickly these days. We certainly don't go to get 'high level' dancing—the level in any big group is never as good as in our own Clubs. We don't even go to hear top callers any more, because we have plenty of them right here in the Bay Area, besides the ones who call for us on their travels around the country . . .

"To me, there are two high moments at a Square Dance Convention . . . There is the moment when you first walk in the door of the Convention Hall, where Pals from across the country that you haven't seen since Tucson or San Diego come running up. We're off! From then on the excitement builds up until the other big moment at the end of the Grand March, when the entire mass of dancers is on the floor and you can really see what a big thing you are a part of—only an incurable sour-puss could fail to feel that lift . . ."

This entire article is so good that we recommend you send 15c to Square Dance—Where?, 2234½ Santa Clara Ave., Alameda, Calif., and read the whole thing.

JOE LEWIS TOURS

Joe's 1955 tour begins in late May and continues until all requested bookings have been fulfilled. The route depends entirely upon the requests. If your club or federation is interested in hearing Joe call with his newly developed electronic accordion, please write to —

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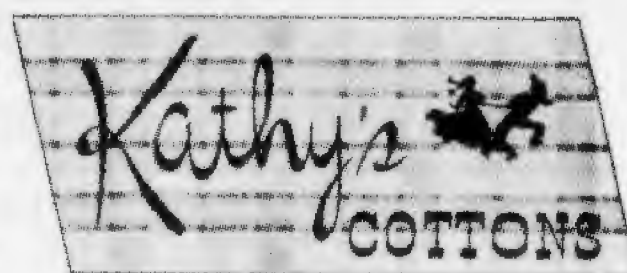
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KANSAS

Do Si Do Club of Satanta sponsored Terry Golden for their first Public Square Dance on January 5. About 20 squares enjoyed the fun.

The Fifth Annual Kansas State Festival will be held at Topeka on May 7. "Jonesy" will be the featured guest, with special exhibitions by outstanding groups. A full afternoon and evening program has been planned, with activities starting at 1 P.M.

In May, 1954, several neighborhood couples in Leawood, Kansas, suburb of Kansas City, Mo., met in the basement of the Frank Peci-

novskys for a "get acquainted" session. From this informal meeting a beginner square dance class of 70 couples was organized and instructed by "Peck." The group now holds regularly scheduled square dances for Leawood residents on each 4th Saturday. On Saturday, January 29, a March of Dimes Benefit was held, sponsored by the Leawood group, with Erwin Star and "Peck" as callers. Special exhibitions were given and a nice sum collected. Never can tell what will come out of an informal meeting in a basement!



May 28th - 29th

**SQUARE
DANCE**

MUNICIPAL AUDITORIUM • OAKLAND, CALIF.

BOB OSGOOD, Sets in Order RAY ORME, Los Angeles

MORRIS SEVADA, Parker, Arizona

JIM and GINNY BROOKS, Seattle, Round Dance Instructors

EXHIBITIONS — STYLE SHOWS — TOP CALLERS — BREAKFAST

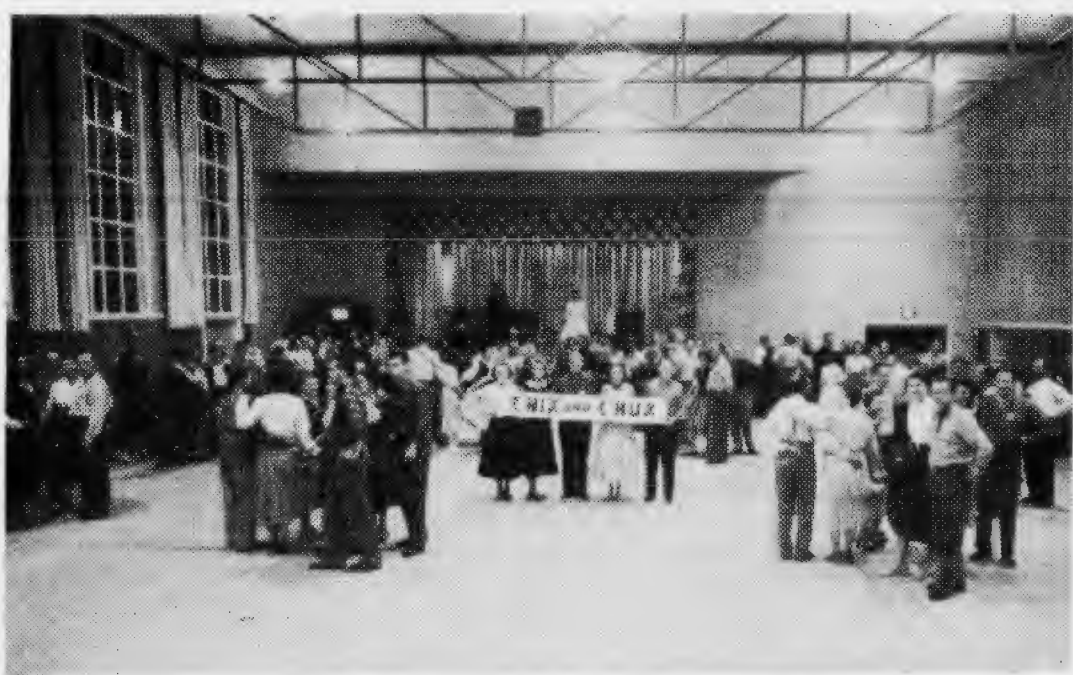
Sponsored by Northern California Square Dancers Association

Canadian Capers

ONTARIO . . . Lou and "Decko" Deck, late of Washington, D. C., and now stationed in Ottawa with the Air Force, have introduced square dancing fun to their new neighbors. Their first group graduated on March 18 after 16 weeks of instruction and the second group graduates in April. These groups will merge and form a Sash-Shayer Club like the one the Decks formed in Washington. There are 22 squares in all—a very gratifying total.

BRITISH COLUMBIA . . . Mrs. Do Clarke of the Double D Club in Victoria, submits the following on their caller, John Mooney: Our caller John is hard to beat
To dance his calls is quite a treat!
He calls 'em fast or calls 'em slow
From a wagon wheel to do sa do
He calls for the old as well as the young
He's got all the calls at the tip of his tongue.
If you listen hard you won't get caught
When John lets out with a "go Red Hot!"
And if you come as a welcome guest
John will call what you request.
But just don't try to steal him, please,
'Cause we want John in the Double D's!

Vancouver's newest and most unique club, the Bachelors & Bachelorettes, meets every Friday night at the Hayloft with Al Billington and Ken Oakley calling. So far over 60 fellows and gals are members. Guest callers who have assisted include Jacquie Pope, Shirl Sclater, and Brian Murdock.



Chix & Chux Square Dance Club of Dawson Creek, B.C., is one of the clubs started by Emil Dorin, the tireless caller in that area. They meet in an elementary school hall and have an enthusiastic group of round dancers being instructed by Bob and Myrtle Miller.

Photo by Bilvic Studios

MARLINDA RECORDS SENDS GREETINGS TO THE NATIONAL CONVENTION VISITORS



Bob Van Antwerp and Lank Thompson — both recording artists with Marlinda, will be there to represent us. Bob will present a new release at the Convention for your enjoyment.

Lank's latest release is MOBILE, backed by HOEDOWN BOOGIE.

(Mobile has replaced New Sioux City Sue on this record)

Write us for information on Lank Thompson's cross country tour.

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Latest square dance inspiration by Paul Hunt and the Rock Candy Mountaineers

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CLINIC AND FESTIVAL IN IOWA

April 30th is the date for the 4th Annual Iowa Spring Square Dance Festival and Clinic at Cedar Rapids. Approximately 2000 square and round dance enthusiasts are expected to attend. Al Brundage will be guest instructor at the square dance clinic; Zora and Ralph Piper will instruct the rounds. Festivities will begin in the morning with an informal meeting for callers and end at 12 midnight after the Festival dance. The affair is sponsored by the Cedar Rapids Playground and Recreation Commission.

QUOTE TO REMEMBER

From a letter from Bob and Doris Lovellette, Blue Island, Illinois: “. . . you can't give away friendliness—for it keeps coming back every time . . .”

ADD MARCH OF DIMES TOTALS

More figures coming in attest to the solid way in which square dancers supported the March of Dimes Dances across country. Balance as reported in Sets in

Order, March, 1955	\$2812.00
Leawood, Kans.	
Benefit Dance January 29	238.00

IT'S CRAZY! .. IT'S ZANY! .. IT'S SCREWY! .. IT'S PLAIN NUTS!

"SOMEBODY GOOFED"



Pay up your insurance before you try this new square—you may die laughing. It's like nothing else ever invented and it's dollars to fruitcakes that you'll LOVE IT! Idea for this choice bit of mayhem came from a dizzy dame, name of RUTH STIL-LION from Coos Bay, Oregon. DAVE CLAVNER helped adapt and produce it. BRUCE JOHNSON ruptured a tonsil calling it. The boys in the SUNDOWNERS BAND fell off

their stools when they played it. Doc Alumbaugh stopped cutting paper dolls long enough to mutter "To think that THIS should happen to square dancing."

On the flip side (as if anyone cared) is a safe, sane and highly enjoyable new dance titled . . .

'I WANT TO BE HAPPY'

Holler Long and Loud for #7440

CALLERS: Yep, *your* meat is the instrumental version, #7140

Windsor Records
"JUST FOR DANCING"

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Bells and Bows 100.00

Milwaukee, Wisc.

Milwaukee Area Callers 2500.00

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(20 below zero this night!)

Two Rivers, Wisc.—Contribution 25.00

Watertown, Wisc.—Children's Jamb. 160.00

Waukesha, Wisc. 305.48

Wolf River Area Callers — Amherst,

Bean City, Fond du Lac and

Oshkosh 490.00

Total to Date! \$8984.73

The total for the Wisconsin folks alone is

\$5059.73. How about that!

It's A Pleasure To Present This Pair Of New Round Dances

"PEG O' MY HEART"

... a gay and lighthearted two-step written by ROGER and JEAN KNAPP of Corpus Christi, Texas, and set to an old and favorite tune. If you enjoyed "1898," then you'll like this equally well.

Music by THE SUNDOWNERS BAND



"MATINEE WALTZ"



... has the distinction of having both music and dance steps composed by CLEO HARDEN of Coalinga, Calif. It has all the beauty, grace and "flow" that you would expect from a composer who thoroughly understands good waltzing.

Music by THE RHYTHMATES

As your dealer for #7629 (full instructions, of course)

Windsor Records
"JUST FOR DANCING"



This is the Southern California Round Dance Teachers'
choice for the Dance of the Month:
(For General Use by Square Dance Groups)

JUST THE WAY IT IS

By Al Jusaitus, Crockett, California

Record: "I Don't Know Why," Rainbow 30099, MacGregor 710A.

Starting Position: Facing, both hands joined, M back to COH.

Footwork: Opposite throughout. Steps described for M.

Measures

A

1-4 Side, Touch; Side, Touch; Side, Touch; Side, Touch;

Step sideways L in LOD, touch R toe behind L; repeat to R with opposite foot in RLOD; Repeat same figure to L and to R.

5-8 Pas De Basque Left; Pas De Basque Right; Buzz Turn, 2; 3, 4;

Keeping weight centered over L, step to side on L, step R in front of L, step in place L; Repeat, starting R. Turn away from partner, M to L, by stepping on L and pushing with R to make full turn ending in facing pos weight on M L foot.

9-16 Repeat 1-8 starting with opposite foot and in opposite direction. Ending facing partner with lead hands joined—M L and W R.

B

17-20 Side, Behind; Side, Front; Side, Behind; Side, Swing;

Double grapevine to L in LOD, lead hands only joined. Last count is swing of free foot across supporting foot.

21-24 Side, Behind; Side, Front; Side, Behind; Side, Touch;

Repeat 17-20 in RLOD with opposite footwork ending in closed position.

25-28 Turn Two Step; Two-Step; Walk, 2; 3, 4;

2 turning two-steps in closed pos moving LOD and starting with M L ft. Walk 4 steps LOD in semi-open pos M arm around W and her hand on his shoulder but outside hands on hip pocket and skirt respectively.

29-32 Turn Two Step; Two-Step; Twirl; Twirl;

2 turning two-steps again, then while M walks LOD 4 steps, W twirls 2 R face turns under M L arm and resumes starting pos. Entire dance is done 4 times.

Ending: Last time, W twirls **once** ending in usual bow and curtsy.

Mixer: This can be made into a fun mixer by having W twirl forward to M ahead with either 1 or 2 twirls while M turns back in 4 steps to face his next partner.

8th ANNUAL ROCKY MOUNTAIN SQUARE DANCE CAMP

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Bruce Johnson

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